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ENG 5061B-600: Topics in Literature and Literary Theory

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**ENG 5061B, section 600: Special Topics in Literature and Literary Theory:
New Directions in Latin American Literature and Film
Summer 2020 | Online**

Instructor: Dr. Robert Martínez

E-mail: rlmartinez@eiu.edu

Office Hours: Contact me when you need to reach me by Panther e-mail or text.

Class Websites: <http://www.martinezliteraria.com/eng5061B/> (for course music) and D2L course site

Welcome

Welcome to New Directions in Latin American Literature and Film. This course will be delivered online through Eastern Illinois University's D2L system and Dr. Martínez's private website.

Course Access

There are two Web locations for our course material. The first is EIU D2L. Log in to the course via D2L from the EIU Homepage. You will access the course in D2L using your EIU Net ID and password. English 5061B Online will be completed over the course of the 8-week summer session, 2020. Due dates for assignments are noted in specific modules. The course includes reading assignments, writing assignments, and forum discussion requirements.

The second Web location for course material will be for music we study:
<http://www.martinezliteraria.com/eng5061B/>

Technical requirements:

Students must have regular access to the Internet while using a laptop or desktop computer. Students must know how to download and upload e-mail attachments, install software, and (if requesting an individual conference) use a webcam and microphone. Papers must be submitted in Microsoft Word; D2L cannot open papers submitted, for example, with Apple's word processing program, Pages. You also must have access to Adobe Reader (free download) or Preview (for Macs).

Meet the Professor

Hello! I am Dr. Bobby Martínez of EIU. My area of specialization is twentieth-century and contemporary British and American literature, and I always look forward to teaching this course. I am eager to explore our course material together.

I am not a Midwesterner; I come from the Washington, D.C., area, and did all of my schooling in Virginia and North Carolina. I worked professionally in the federal government business world for five years before turning to a life in academia. I have been teaching courses in writing, early/medieval literature, modern and contemporary British literature and culture, contemporary Latin American literature, and women's studies for over 19 years. When I am not teaching, you can easily find me nerding out about all kinds of music—jazz, rock, punk, funk, you name it. I love reading (of course) and playing music (drums, guitars), and I have a special love for dogs (dachshunds are awesome, and I have a newfound love for pit bulls or "pitties").

How to Reach Me:

I do not find "official office hours" to work well for online courses, so please feel free to contact me by using EIU Panther e-mail; my address is rlmartinez@eiu.edu (please note that I prefer using Panthermail over D2L's internal e-mail). If you e-mail me late at night or at some unreachable

moment (e.g., dinner), I will try to respond to e-mail messages within hours of receiving them on weekdays and weekends.

Course Description:

ENG 5061B is a "special topics course in language and literature not ordinarily treated in standard courses. Topics vary each semester." In this iteration of the course, we will explore a variety of exciting literature often obscured by the shadows of the United States/North America, Britain, and Western Europe. We will study contemporary Latin American literature and film, including some earlier "modern" works that helped to give rise to this genre (i.e., mid-to-late twentieth century). Our course will explore how literary and cinematic (and some music!) narratives broaden our understanding of the complicated ways in which identity—both personal and national—have developed across Latin America, Mexico, and for Latinx peoples in the United States during the late-twentieth century and early twenty-first century. In particular, we will consider the innovative strategies that Latin American and Latinx writers bring to the novel and cinema to address problems of existence, political strife, and nationhood—from the excitingly bizarre literary experiments of "magic realism" to the current re-invigoration of gritty social realism and crime/mystery fiction. These literary experiments illustrate a new generation of global voices from South and Central America, the Caribbean, and Latinx writers in the U.S. responding to everything from life in the USA, to the brutal legacy of political dictatorships in South and Central America, to the ongoing culture of drug cartel violence.

Central to all these explorations will be a set of thematic questions: How do these writers imagine new conceptions of the self/identity in Latin American/Hispanic/Latinx conceptions of art? How are personal issues of love, romance, and family altered? And most importantly, just what is "History," and how do narratives and experiences of the past affect us?

This course will be taught online and is writing and reading intensive. Projects may include short analysis papers, scholarly summary papers, a research term paper or project geared towards teaching in the high school classroom, and active class discussion via D2L Forum. This course actively aims to prepare students to meet EIU's university learning goals of critical thinking, writing and critical reading, speaking and listening, quantitative reasoning, and responsible citizenship.

Course Learning Objectives:

Students will aim to do the following:

- Create or develop a greater understanding of twentieth- and twenty-first century Latin American history and culture
- Create or develop a greater understanding of Latin American literary and artistic styles and movements
- Create or develop a greater understanding of Latinx culture and literary/artistic styles and movements in the United States
- Analyze and assess the meaning and importance of non-fiction material (e.g., political documents, cultural/intellectual essays, scholarly assessments) and the relevance it bears on literary works
- Analyze and assess the meaning and importance of Latin American or Latinx popular music and the relevance it bears on literary works
- Demonstrate an appreciation of the diverse experiences and perspectives that shape human culture, in service of global citizenship
- Improve your online public speaking skills through possible synchronous class discussions
- Improve your writing (and research) skills through formal and informal writing assignments

- Develop written and oral communication skills
- Identify world-shaping forces and events in Latin American culture
- Develop a critical perspective of the relationship between Latin American culture, cinema, and literature vis-à-vis student knowledge of U.S. culture, cinema, and literature
- Students will write one (4-6 page) research analysis essay.
- Students will write one (3-5 page) film analysis essay.
- Students will contribute to the course discussion forum weekly as directed in specific modules. Discussion prompts will be provided.
- Students will turn in a project description for the capstone project roughly **four weeks before the project is due**.
- Students will produce **one** of the following capstone projects: a conference-length (10-12 page) research paper with an abstract and a list of potentially appropriate conferences for the paper **or** a six-week lesson plan for a unit on a text from our course/suggested reading list at the secondary level, accompanied by a (3-5 page) rationale for the unit and a bibliography of primary and secondary sources included.

Content Warning:

The post-war, contemporary era of Latin America (1945-present) has witnessed many traumatic events and human rights abuses. Many Latin American writers and filmmakers tackle these traumatic, complex moments in history and thus engage in representations of struggles and violence. Some of these writers and filmmakers will often use stark methods to explore social problems and social violence, machismo, and political/sexual violence (sometimes involving rape, torture, or other forms of abuse) as a way to get readers' attention and tell stories that represent the realities and challenges they see in their worlds. As a result, some of our texts may prove emotionally painful for or morally offensive to you. If you're unwilling to read such material, please consider switching to another course. If you consider this literature worth reading but find yourself upset by it, always feel free to talk to me during my office hours, and to bring up your concerns during class if you're comfortable.

Required Texts:

- Jorge Luis Borges, selected stories (D2L)
- Julio Cortázar, selections from *Blow-up and Other Stories* (D2L)
- Carmen Maria Machado, *Her Body and Other Parties*
- Patricio Pron, *My Fathers' Ghost Is Climbing in the Rain*
- Santiago Roncagliolo, *Red April*
- Erika Sánchez, *I Am Not Your Perfect Mexican Daughter*
- Juan Gabriel Vásquez, *The Sound of Things Falling*
- Alejandro Zambra, *The Private Lives of Trees*

Required Films (in full or excerpted):

- Eliseo Subiela, *Hombre mirando al sudeste* (tr. *Man Facing Southeast*, 1986, Argentina)
- Pablo Larraín, *Post Mortem* (2010, Chile)
- Jeff & Michael Zimbalist, *The Two Escobars* (2010, Colombia/USA)
- Adrián García Bogliano, *Sudor Frío* (tr. *Cold Sweat*, 2010)
- Issa López, *Vuelven* (tr. *Tigers Are Not Afraid*, 2017)

Required Music:

- La Vida Bohème, *Será* (2013)
- Ana Tijoux (Anamaría Merino Tijoux), *Vengo* (2014)
- Los Crudos, *Canciones para liberar nuestras fronteras* (1997)
- Antonio Sanchez y Migration, *Bad Hombre* (2017) and *Lines in the Sand* (2019)

Reading and Listening Study for Class:

You are required to do all assigned reading for this course. More importantly, you are expected to read all assignments **carefully** and **conscientiously**, meaning you are to make note of your reactions to the readings and be prepared to share your critical thoughts of the readings. If you do not understand something in the reading, you should read it again and work at its meaning. This process is what is known as “critical reading”: you must study a writer’s language and think critically about its meanings and ramifications. This critical, thoughtful attention to detail applies equally to any audio/visual texts (music, film) we study: pay careful attention to sounds, melody, lyrics, camera movement, editing, use of color, etc., and think carefully about their meaning.

The texts listed above are available from Textbook Rental (TRS). Other required readings will be available online via our course page on D2L. All music and lyrics will be available via our personal class website (<http://www.martinezliteraria.com/eng5061B/>) and all films will be screened via D2L.

Required Participation, Materials & Editions:

- Check Panthermail (e-mail) **daily**
- Visit custom class website frequently for music analysis (USE FIREFOX OR SAFARI BROWSERS)
- Use text editions found at Textbook Rental
- Participate in all discussion forums
- Listen to all assigned music **carefully**
- Complete all readings and film screenings assigned for the course

Smartphone/Social Media Policy:

To protect the safety of the classroom and the privacy of the students, usage of cell phones or smartphones to screen capture and post any material about our course or class to social media sites or apps (e.g., Twitter, Facebook, Tumblr, YouTube, etc.) **is strictly forbidden**. Smartphone or cell phone use for social media regarding class will only be permitted with the prior approval of the instructor.

Assignments:

All assignments, unless otherwise specified, are to be completed in Cambria or Times New Roman 12-point font, double-spaced, using MLA format.

- Research Analysis Essay: 15%
- D2L Forum Responses: 30%
- Prospectus for Capstone Project: 10%
- Capstone Project: 30%
- Film Analysis Essay: 15%

Turning in Assignments & Feedback:

All assignments turned in via D2L Dropbox must be in Microsoft Word format. Instructor feedback will be embedded in graded writing. For any revision writing, you must consider and review instructor feedback thoroughly. When turning in any revised work, you must make sure that the instructor’s feedback does **not** remain in your revised document.

Regarding Assignment Due Dates, Missed Assignments, and Weekly Modules:

Deadlines for assignments and discussions will be clearly labeled in each weekly Module.

With the exception of deadlines missed due to documented emergencies, **no late assignments will**

be accepted. Assignments may only be turned in late if the student provides documentation of an emergency. Proper documentation must be an official, original scanned document containing the student's name; it must also cover the date(s) in question and be signed by a professional (e.g., a doctor). An e-mail that merely describes why you want to turn in your assignment late is not proper documentation.

Note that with the inclusion of the first Module—labeled Introductions—we will have nine (9) Modules in the course, basically one for each week. The first few Modules will be viewable at the beginning of the course; the last few Modules will appear as we progress through the course. If I post the last few Modules earlier, I will send everyone a notification email.

Assignment Descriptions:

All papers should be double spaced, in 12-point, Cambria or Times New Roman font, with 1" (top/bottom) and 1.25" (left/right) margins. Make sure to include your name, course name, professor's name, and date on the front page; a title for your paper; and your name and page numbers in the headers of the paper. Submit all work electronically, in Microsoft Word format, in D2L Dropbox.

- **Research Analysis Essay (6-8 pages):** This essay requires you to explore a particular idea or issue or theme of interest to you in one of the texts assigned for the course. As you develop this essay, you should research scholarly discussion of the author/text you have chosen and include that material in your analysis. The purpose of this assignment is two-fold: first, it is meant to help you begin exploring potential topics and sources for your capstone project, and second, it will allow you to examine, consider, and critique the work of another scholar. In other words, you will begin joining in the academic conversation on one of our authors, musicians, or filmmakers.
- **Film Analysis Essay (5-7 pages):** This essay requires you to analyze closely one of the films we will watch during the course. I encourage you to use film analysis terminology and apply it to your analysis of the film you choose. I am basically looking for you to complete an interpretive argument about one of the films we will study.
- **Prospectus for Capstone Project: (1-2 pages):** This short paper requires you to state what you intend to work on for your Capstone Project. You need to identify your topic, the texts you will study, the themes/ideas you will explore, and what you hope to find or produce through your research and analysis. You should also state what format you think your project will take—for example, research paper, lesson plan, video essay, or some other multi-media form. Finally, you should include a short bibliography of sources you have investigated that helped you identify your topic.
- **The Capstone Project:** The Capstone Project can take shape of many forms. You can choose to research academic conferences and imagine yourself applying to participate in such a conference—that is, you would complete a conference-length (10-12 page) research paper with an abstract and a list of potentially appropriate conferences for the paper. Or you can design a six-week lesson plan at the secondary level for a unit on a text or texts from our course or more widely from the genre of Latin American literature. This lesson plan will be accompanied by a (5-7 page) rationale for the unit and a bibliography of primary and secondary sources included that you used to devise your plan. Or you can choose to get really multimedia creative and complete a video essay centered around a particular concept or idea regarding Latin American literature.

- **D2L Forum Posts:** You will be required to complete weekly posts to our discussion forum for the various texts that we will study throughout the course. Your posts should demonstrate thoughtful analysis in response to both instructor-posted discussion questions and your classmates' responses. For most forum topics, you will be required to post an original thought for discussion and then two secondary posts responding to at least two classmates' ideas.

Responses to Forum Discussions:

Since we cannot meet in person, and since there are too many of us to arrange synchronous meetings online, our Discussion Forums will be an extremely important way for us to discuss our course materials together. Notice above that the Discussion Forum is a large part of your final grade; below is a rubric that I will use for grading your participation. I will not assign a grade to each of your posts, but I will of course be closely watching, and participating in, our Discussion Forums.

Be aware that just as listening to others in an in-person classroom is important, so too is reading posts by other students. D2L allows me to see how often you do so (just as it allows me to see whether you watch the assigned films), and I can also tell when a student hastily dips in and out of Forums, merely dropping in their own posts and merely doing the minimal amount of required replies to others. So, post critically, ethically, and responsibly!

Criteria	Grade A	Grade B	Grade C	Grade D
Response to Prompt	Brought new, well-supported understanding to discussion of the prompt's topic	Good response but could have been more clearly connected to prompt	Attempted adequate response but may have missed main idea or wandered too far from topic	Post(s) not made at all, or not at all connected to topic
Replies to other students (when required)	Clear, direct and detailed engagement with other students; specific references to others' ideas; reads most posts by others	Engaged with other students but could have been more specific or original	Engagement with other students minimal, very brief, or vague; reads very few posts by others beyond those replied to	Missing or extremely weak replies; doesn't read posts by others
Language	Proper use of clear, mostly error-free language; appropriately professional communication	Language could have been clearer or more polished at some points	Communication is weak, unclear, or highly inappropriate in an academic setting	Breaking of basic rules of appropriate communication in an academic environment OR post was not made

Evidence	Clear connections made to specific parts of texts, with solid supporting evidence	Some good evidence, but lacking in examples and specificity	Little supporting evidence from texts presented	Misunderstood nature of evidence or lacked evidence entirely
Timeliness	Post and any required replies met deadlines	One deadline or one component may have been missed	Deadlines were missed or did not include all requirements	Post(s) extremely late or missed entirely

A Note about Plagiarism:

Plagiarism is the intentional or unintentional use of someone else's ideas, words, or work as your own. If you use or refer to ideas or work other than your own, you must acknowledge the source and author of those ideas/that work and document it properly using MLA format (Purdue MLA guide: <https://owl.english.purdue.edu/owl/resource/747/01/>). Plagiarism is an Honor Code violation at EIU, and offenders will be referred to the EIU Office for Student Standards. **Failure to cite any outside sources or critics will constitute plagiarism.**

Grading Scale:

- A = 94-100
- A- = 90-93
- B+ = 87-89
- B = 84-86
- B- = 80-83
- C+ = 77-79
- C = 74-76
- C- = 70-73
- D = 64-69
- F = 63 and below

Communication Etiquette for the Course:

- When posting to the Discussion Forum, stay on topic. Do not post irrelevant links, comments, thoughts, or pictures.
- Do not type in ALL CAPS! If you do it will look like you are screaming.
- Do not write anything that sounds angry or sarcastic even as a joke, because without hearing your tone of voice, your peers might not realize you are joking.
- Always remember to say "please" and "thank you" when soliciting help from your classmates.
- Respect the opinion of your classmates. If you feel the need to disagree, do so respectfully and acknowledge the valid points in your classmate's argument. If you reply to a question from a classmate, make sure your answer is accurate!
- Do not badmouth others and show the same courtesy towards our course authors, musicians, and filmmakers. You may disagree with the ideas of your classmates or with the ideas you encounter in class, but do not mock the person. Engage in rational, intellectual discussion.

- If you refer to either something in a novel or film or song, or something your classmate said earlier in the discussion, remember to quote that material so that others will not have to go back and figure out what you are referring to.
- Before asking a question, search the Internet to see if the answer is obvious or easy to find.
- Be forgiving and humble and generous. If anyone makes a mistake, do not badger him or her for it. Just let it go.
- Run a spelling and grammar check before posting anything to the discussion board, the instructor, or the public.

Student Academic Integrity:

Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

Disability Services:

If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call [217-581-6583](tel:217-581-6583).

Student Success Center:

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call [217-581-6696](tel:217-581-6696), or go to 9th Street Hall, Room 1302.

Tech Support

If you need assistance with D2L, call D2L Support toll free at 1-877-325-7778. Support is available 24 hours a day, seven days a week. E-mail and Chat options are also available on the "My Home" page after logging in to D2L. Other D2L resources including a D2L Orientation course for students are available on the same page. For technical questions regarding other software, hardware, network issues, EIU NetID/password, or Panthermail, please contact the ITS Helpdesk at 217-581-4357 during regular business hours (8 am-5 pm) or submit a help ticket at <https://techsupport.eiu.edu/>. If you have a question regarding course content, contact your instructor.

CONTENT MODULE TOPICS FOR 8-WEEK SUMMER SESSION, ENGLISH 5061B JUNE 1 – JULY 24

Module 1 Topic: Introductions June 1 – June 2	Personal Introductions & Getting to Know Each Other
Module 1 Activities:	Complete questions in the Discussion Forum to introduce yourself to the class by Tuesday, June 2, 5 p.m.
Module 2 Topic: June 2 - June 4	Course Overview and Background Understanding to Latin American Literature
Module 2 Activities:	<ul style="list-style-type: none"> • Review Module 2 overview essay on the development of Latin American Literature as a genre.

	<ul style="list-style-type: none"> • Q&A Discussion on overview of Latin American Literature. Post any comments or questions about overview essay on background to Latin American Lit between 12 noon and 6 p.m., Thursday, June 4th. • Get started on Module 3 readings and film viewing!
Module 3 Topic: June 4 - June 10	Understanding Legacy of Late-Twentieth-Century Latin American Literature; or, What Was Hip circa 1990?
Module 3 Activities:	<ul style="list-style-type: none"> • Read the following stories by Jorge Luis Borges: "The Circular Ruins," "The Garden of Forking Paths," "The Plot," "Borges and I," and "The Book of Sand." • Read the following stories by Julio Cortázar: "The Continuity of the Parks," "Night Face Up," and "Axolotl." • Watch Eliseo Subiela's <i>Hombre mirando al sudeste</i> (tr. <i>Man Facing Southeast</i>, 1986). • Due Tuesday, June 9th, 9 p.m.: Complete post for the Discussion Board on your impression of Borges, Cortázar, and Subiela's film (see study questions on D2L Discussion Forum). • Due Thursday, June 11th, 9 p.m.: Complete Discussion Forum response to two classmates' posts.
Module 4 Topic: June 10 - June 17	A New Sound in Latin American Literature? Juan Gabriel Vásquez's <i>The Sound of Things Falling</i>
Module 4 Activities:	<ul style="list-style-type: none"> • Review introductory information about Juan Gabriel Vásquez and the culture of Colombia post-1980. • Watch Jeff & Michael Zimbalist's <i>The Two Escobars</i> (2010), to gather deeper understanding of Colombian cultural pressures during the 1980s and 1990s. • Read <i>The Sound of Things Falling</i>. • Listen to song selections from La Vida Bohème's album, <i>Será</i>. • Due Tuesday, June 16th, 9 p.m.: Complete Discussion Forum post on <i>The Sound of Things Falling</i> and assigned music. • Due Thursday, June 18th, 9 p.m.: Complete Discussion Forum response to two classmates' posts on novel. • Due Sunday, June 21, 5 p.m.: Turn in Prospectus for Course Capstone Project to D2L Dropbox.
Module 5 Topic: June 17 - June 24	"Silence is health"?: Patricio Pron's <i>My Fathers' Ghost Is Climbing in the Rain</i> and Adrián García Bogliano's <i>Sudor Frío</i> (tr. <i>Cold Sweat</i>)
Module 5 Activities:	<ul style="list-style-type: none"> • Review introductory information about Patricio Pron and the culture of Argentina post-1975. • Read Pron's novel. • Watch Bogliano's film, <i>Cold Sweat</i>. • Due Tuesday, June 23, 9 p.m.: Complete Discussion Board post upon finishing Pron's novel and Bogliano's film. • Due Thursday, June 25, 9 p.m.: Complete Discussion Board response to two classmates' posts on novel. • Due Tuesday, June 30, 9 p.m.: Turn in Research Analysis Essay to D2L Dropbox.

Module 6 Topic: June 24 – July 1	Writing & Filming as National and Self-Interrogation?: Alejandro Zambra's <i>The Private Lives of Trees</i> and Pablo Larraín's <i>Post Mortem</i>
Module 6 Activities:	<ul style="list-style-type: none"> • Review introductory information about Chile post-1970. • Read Zambra's novel. • Watch Larraín's film, <i>Post Mortem</i>. • Due Monday, Jun 29, 9 p.m.: Complete Discussion forum post on Zambra's novel. • Due Tuesday, June 30, 10 p.m.: Complete Discussion forum post on <i>Post Mortem</i>. • Due Wednesday, July 1, 9 p.m.: Complete Discussion forum response to two classmates' posts on Zambra's novel. • Due Thursday, July 2, 9 p.m.: Complete Discussion forum response to two classmates' posts on <i>Post Mortem</i>.
Module 7 Topic: July 1 – July 8	Latinx Experimentation: Carmen Maria Machado's <i>Her Body and Other Parties</i>
Module 7 Activities:	<ul style="list-style-type: none"> • Read Machado's stories. • Watch López's film, <i>Tigers Are Not Afraid</i>. • Due Tuesday, July 7, 9 p.m.: Complete Discussion Forum post on Machado's stories. • Due Thursday, July 9, 9 p.m.: Complete Discussion Forum response to two classmates' posts on Machado's stories. • Listen to music from Ana Tijoux's <i>Vengo</i> and incorporate your thoughts about her music into your forum discussion of Machado's work.
Module 8 Topic: July 8 – July 15	Growing up Latinx?: Cultural Hybridity and Erika L. Sánchez's <i>I Am Not Your Perfect Mexican Daughter</i>
Module 8 Activities:	<ul style="list-style-type: none"> • Read Sánchez's novel. • Listen to song selections from Los Crudos, <i>Canciones para liberar nuestras fronteras</i> • Listen to song selections from Antonio Sanchez y Migration, <i>Bad Hombre</i> and <i>Lines in the Sand</i> • Due Tuesday, July 14, 9 p.m.: Complete Discussion forum post on Sánchez's novel and assigned music. • Due Thursday, July 16, 9 p.m.: Complete Discussion forum response to two classmates' posts on Sánchez's novel. • Due Friday, July 17, 9 p.m.: Turn in Film Analysis Essay to D2L Dropbox.
Module 9 Topic: July 15 – July 24	Completion of Capstone Project
Module 9 Activities:	<ul style="list-style-type: none"> • "Free" project completion working time. Feel free to contact instructor if you need assistance. • Due Friday, July 24, 5 p.m.: Complete and turn in Capstone Project to D2L Dropbox.